

ART IN CINEMA

Introductory Remarks on the Series

Dr. Eugen Neuhaus,
Professor of Art, University of California

Tuesday April 1, 1947

STUDIES IN BLACK AND WHITEOSKAR FISCHINGER

VORMITTAGSPUK HANS RICHTER
(Substituted for RAIN)

CABINET OF DOCTOR CALIGARI ROBERT WIENE

PROGRAM NOTES

Richard Foster
Frank Stauffacher

The Avantgarde or advance guard movement, as applied to the film, came into existence and flourished in Europe between 1920 and 1930. The movement was an almost inevitable result of the flux and shifting of post World War I artistic values. The cinema, as a new medium of artistic expression, was seized upon by artists, writers, and esthetic theorists, whose experimentation removed it completely from the realm of the commercial film.

The world depression on one hand and the introduction of the sound film on the other hand, brought the movement to an untimely end as a public manifestation, and as a vigorous, consistent school of personal experimentation. Since then Avantgarde work, having no regular channels of distribution, and suffering from the financial competition of commercial films, has been spasmodic and isolated. Yet it has remained the only form of cinema that allows the individual artist to make a completely individual statement in this most potent of new art forms.

I

The Work of Oskar Fischinger (Loaned through the courtesy of Mr. Fischinger). These studies in motion and sound are complete in themselves and need little discussion here. As far back as 1914 the painter, Leopold Survage, dreamed of extending the boundaries of non-objective painting to the film, but not until 1921, with Viking Eggeling's Diagonal Symphony and Hans Richter's Rhythmus 21 was this dream realized. Thereafter the Avantgarde developed various theoretical approaches to the abstract film. Some, like Fernand Leger, believed it valid to photograph only real objects in their natural movements and derive the abstract statement from them by selection and editing (Ballet Mecanique). Others--the "absolutists"--worked only with the mechanical animation of drawings.

The development of the sound track added a new dimension to these experiments. There had been earlier attempts at synchronization. George Antheil had written the Ballet Mecanique music (scored for eight pianos, etc.) but the actual physical problems of synchronization with the film left much to be desired. Not until the sound track was it possible to control sound and image simultaneously. After this it was a logical step from the silent orchestration of abstract visual relationships to the synchronization of them with the already abstract element--music.

Oskar Fischinger came to this country from Germany in 1937. He worked with Disney on Fantasia--more specifically, the Bach Toccata and Fugue section which was ultimately edited out because it was deemed "too abstract". He continues to work with problems of abstract motion and sound--one of the few pioneers in this undeveloped territory to continue a steady exploration over a number of years.

STUDY NO. 7 (German 1930-31). Black and white abstraction to Brahms' Second Hungarian Rhapsody.

STUDY NO. 8 (German 1931). Black and white abstraction to Dukas' The Sorcerer's Apprentice.

STUDY NO. 11 (German 1932). Black and white abstraction to Mozart's Divertissement.

COMPOSITION IN BLUE (German 1933). Color abstraction to Nicolay's Merry Wives of Windsor.

CIRCLE (German 1933). Color abstraction based on circles, to Venusberg music from Wagner's Tannhäuser.

II

VORMITTAGSPUK (Ghosts Before Noon) (German 1927-28). Designed and directed by Hans Richter. Photography by Reimar Kuntze. Music by Paul Hindemith. (Loaned through the courtesy of Hans Richter.) Original length: 900 feet. Released by Tobis in 450 feet. (Recorded by Tobis in 1929.) With Darius Milhaud, Jean Oser, Walter Gronostay, Werner Graeff, Paul Hindemith and Hans Richter, as actors in it. An experimental film for the international music festival, Baden-Baden, 1928. A humorous grotesque in which objects (hats, ties, coffee cups, etc.) rebel against their daily routine. "Objects are also people" and "(they) follow their own laws"--"the rhythm of the clock" (H.R.). At the stroke of noon they gladly return to their functional state. Hindemith's score was played by an orchestra in the theatre pit, whose conductor led them from a rolling score synchronized to the speed of the film. This pre-sound device was invented by R. Blum. (Herman Weinberg from his An Index to the Creative Work of Robert J. Flaherty and Hans Richter, published by the British Film Institute.)

III

THE CABINET OF DR. CALIGARI (German 1919). Produced by Decla-Bioscope. Directed by Robert Wiene. Scenario by Carl Meyer and Hans Janowitz. Design by Herman Warm, Walter Reimann and Walter Roehrig. Photography by Willy Hameister. Cast: Werner Krauss as Dr. Caligari; Conrad Veidt as Cesare; Friedrich Feher as Francis; Lil Dagover as Jane; Hans Heinz von Twardowski as Alan; Rudolph Lettinger as Dr. Olsen; Rudolph Klein-Rogge as a criminal. Acquired through the courtesy of Ufa. (From the Museum of Modern Art Film Library.)

This is one of the few films that has remained constantly in circulation. It has never been popular; it was not seen outside Germany for some time after it was made, and then often obscurely in small cinemas and private clubs while German films were still taboo in ex-enemy countries; but it is one of the three most famous of all films --the other two being the Birth of a Nation and Potemkin. And while it has directly contributed little or nothing to the development of cinematic art, it has played an important part in film history.

The influence of this film has been, almost entirely, outside the studios. When it was brought to America in 1921 by Samuel Goldwyn, when it was finally seen in Paris and in London, it acted as a powerful stimulus to critics, even when it was used blindly as a stick to beat Hollywood with, by those who felt that such a film as Riders of the Purple Sage was so patently a less artistic effort than Caligari as to be intrinsically a less admirable one. Actually, when it first emerged, it reflected a whole trend of the modern movement in the arts but especially in the theatre, as developed in Germany. Unknown though this movement was to the general public, Caligari was recognized as having something to do with art, and so it had, though at this distance it is possible to question whether it had, basically, much to do with the art of the cinema. Yet, no matter what its merits or demerits, this film attracted new and intelligent audiences to the cinema and conferred prestige on it. It encouraged repertory cinema movements in the larger cities. It encouraged experiments in film-making, though often of quite a different type.

Above all, it suggested that the film had as yet no more than scratched the surface of its potentialities. Though it stands outside the historical succession of cinematography, Caligari is unquestionably an arresting piece of work, remarkably consistent, and one which gives sharp visual pleasure.

It was for its settings that Caligari was first acclaimed and has remained famous. They are not particularly cinematic and, indeed, hardly anything takes place in the film that could not have been presented identically on a stage. They derive from expressionist paintings, through the settings of expressionist plays and particularly of Der Sturm group, on view in Berlin at that time. Even today, these settings of painted canvas and hangings and shadows retain their power to suggest that atmosphere of menace and of madness which they were intended to express. The actors, especially Krauss and Veidt, in make-up and in movement alike succeed in harmonizing with this atmosphere of unreality. In the original version a crazily angular lettering was used for the subtitles, but it has unfortunately been impossible to reproduce these.

The story, perhaps intentionally, is neither clear nor logical. A young man is telling a companion of strange and unhappy events that have befallen him--his friend murdered and his fiancée driven insane with fright by a somnambulist under the mesmeric control of an evil mountebank. After we see him force his way into the local asylum only to find the mountebank there, not as an inmate, but as the head alienist, it becomes clear that the narrator is himself insane and his story a mere hallucination; and the distorted landscapes and dwellings are therefore seen as appropriate to express the unreality of his vision of the world. (Iris Barry; reprinted from Film Notes by permission of the copyright owners: The Museum of Modern Art, New York.) (See also: Cinema by C. A. Lajeune, London, Maclehose, 1931. pp. 111-17.)

UNIVERSITY EXTENSION ** UNIVERSITY OF CALIFORNIA

ART IN CINEMA

Wednesday April 9, 1947

ESCAPE MARY ELLEN BUTE
and
TED NEMETH

RHYTHM IN LIGHT MARY ELLEN BUTE
and
TED NEMETH

CHANTES POPULAIRES (Selections) NORMAN MC CLAREN
and
ALEXANDER ALEXIEFF

FILM EXERCISES 4 & 5 JOHN and JAMES WHITNEY

COMPOSITION IN BLUE OSKAR FISCHINGER

THE GOLEM Directed by PAUL WEGENER

PROGRAM NOTES

Richard Foster
Frank Stauffacher

Tonight's program is in two parts. The first half of the program shows four different approaches to audio-visual art. This is an art form in itself; it adds a new dimension to music, or a new dimension to abstract visual forms, depending upon one's predilections. These short films should be regarded as beginnings of audio-visual art, in much the same way that negro spirituals and work chants were the antecedents of modern jazz. Bezalel Schatz, the Berkeley artist, has compared these films to sketches of a part of the anatomy such as a hand or a nose. A complete work of art, analogous to a complete human figure has not yet emerged, but these four different approaches to the problem may indicate a direction for further development.

I

ESCAPE (American 1939) Designed and photographed by Mary Ellen Bute and Ted Nemeth. Running time approximately 7 minutes. (Loaned through courtesy of Mr. Nemeth.) An abstraction to Bach's Toccata and Fugue in D Minor in which Miss Bute "poses the problem of a triangle trying to 'escape' from behind a grating, a sort of dramatic struggle between two geometric forms (the grating being the combination of two straight lines, vertical and horizontal). She has described this composition as 'an abstract expression of plot, of pure dramatic incident, as a play might be reduced to its essentials.' Here the 'deus ex machina' of any plot finds itself reduced to its fundamentals - struggle and escape - and peace." (Herman G. Weinberg, in A Forward Glance at the Abstract Film)

II

RHYTHM IN LIGHT (American 1936) Created by Mary Ellen Bute and Ted Nemeth. Music, Anitra's Dance from Grieg's Peer Gynt Suite. Running time 6 minutes. (Loaned by Ted Nemeth). In this conception of audio-visual music, the moving play of light upon objects is used rather than animated drawings. The music is not visualized point for point; the forms complement rather than correspond (as in Fischinger's work). Miss Bute and Mr. Nemeth have attempted to photograph light itself. In this attempt their work is similar to that of the late Lazlo Mohaly-Nagy, whose "light machine" was the basis for the abstract sequence in H. G. Well's Things to Come.

III

CHANTES POPULAIRES (French Canadian Contemporary) By Norman McClaren and Alexander Alexieff. Produced by the Canadian Film Board. Running time approximately 10 minutes. (From I.T.T., Oakland) These films were made using the "traditional" animation technique, brought to a high state of technical perfection and a low state of artistic expression by Hollywood producers. The Canadian Film Board produced these films as a part of their documentary series on native French-Canadian culture. The human voice is used in the films to complement the movement of the forms. The little figures are purposely abstract in conception, and the films have a refreshing simplicity and directness. (The films have been edited by the Art in Cinema Society to eliminate certain written material from the screen.)

IV

FILM EXERCISES 4 & 5 (1943-44) By John and James Whitney. These revolutionary film studies are the result of a film technique - still imperfect - whereby sound and image may be created simultaneously. The Whitneys do not yet consider these results as works of art. Thus they have called them "exercises". Their effort is two fold: To create a method that might make accessible to the individual creator a more flexible instrument in the cinema medium, and the conviction that "the bi-sensory experience of auditory and visual form unified within a common time structure is intensified by the equal purity of both plastic and auditory elements."

Briefly, the sound is produced synthetically by photographing a controlled graph activated by a series of pendulums upon a sound track. The sound comes into being only as sound when projected through a sound projector. The visual forms are created by manipulation of paper cut-outs and re-shot on color film through an optical printer which affords unlimited flexibility.

FILM 4 (1944) The entire film is divided into four consecutive approaches - the fourth section devoted to a reiteration and extension of the original material.

Section One: Movement used ~~primarily to achieve spatial depth~~. An attempt is made to delay sound in a proportional relationship to the depth of its corresponding image in the screen space - a near image is heard sooner than one in the distance. Upon this basis the screen space is assigned a tonal interval. Concludes with a frontal assault of imagery used.

Section Two: Consists of four short subjects in natural sequence treated to an alternate development of contraction and expansion of their rhythm.

Section Three: A fifteen second visual sequence, which constitutes the leading idea, is begun every five seconds after the fashion of the canon form in music. This section is built upon the establishing of complex tonal masses which oppose complex image masses, progressively shortened in duration.

Section Four: Begins with a statement in sound and image which at its conclusion is inverted and retrogresses to its beginning.

FIILM 5 (1944) Opens with a short canonical statement of a theme upon which the entire film is constructed. The canon is repeated in contrasting variations by means of color. A second section poses the same image in deep film space. The image unfolds itself repeatedly, leaving the receding image to continue on smaller and smaller. (The foregoing notes condensed from complete discussions of these films supplied by John and James Whitney. Loaned through the courtesy of John and James Whitney.)

V

COMPOSITION IN BLUE (German 1933) By Oskar Fischinger. Music, Nicolay's Merry Wives of Windsor. (Loaned through the courtesy of Mr. Fischinger.) Running time approximately 8 minutes. This film was held over from last week's program in order to compare it with the work of the preceding artists on tonight's program. Mr. Fischinger's technique is also similar to the animation technique, except that each frame represents a complete painting, usually done in oil and photographed directly on the film. In COMPOSITION IN BLUE, Mr. Fischinger used a German color process called "Gasparcolor".

VI

THE GOLEM (German 1920) Produced by Ufa. Directed by Paul Wegener. Scenario by Paul Wegener after an old legend. Photography by Karl Freund. Architecture by Hans Poelzig. Cast: Albert Steinweck as Rabbi Loew; Ernst Deutsch as his assistant; Paul Wegener as the Golem. (Obtained from the Museum of Modern Art Film Library.)

Wegener made an earlier version of this subject in 1914. The version shown tonight is an example of the large-scale productions of Ufa after the first world war, when the German film makers entered into direct competition with Hollywood for world markets. The legend around which the film is based is self-explanatory.

Note the somewhat expressionistic sets used in the film; they do not compare in quality and imaginativeness with the Caligari sets; already the heavy hand of self-conscious romantic realism had laid itself on the German film industry. A later version of the Golem was made in Paris in 1935, with Harry Bauer as King Rudolph. It seems significant in retrospect that the old legend of miraculous deliverance of the Jew from oppression in the ghettos of Europe should be the subject of three major films in 20 years. Hollywood has no exclusive claim to fantasy twice removed from life. (Music selected and played by Mr. Paul Velguth.)

ART IN CINEMA

Tuesday, April 15, 1947

PARA-ABSTRACT

OSKAR FISCHINGER

JAMMIN' THE BLUES

GJON MILI

BALLET MECHANIQUE

FERNAND LEGER

ENTR' ACTE

RENE CLAIR

MENILMONTANT

DMITRI KIRSANOV

PROGRAM NOTES

Richard Foster
Frank Stauffacher

The program tonight introduces the work of three French film artists. The difference in treatment between tonight's films and the German Caligari and Golem shown the first two nights is striking. The wit and spontaneity of the French films are opposed to the studied moods and feelings of the German films; the simple directness and realism of the French sets (especially in Menilmontant) are opposed to the elaborate expressionistic sets of Caligari and the Golem. The present-day Hollywood treatment of both themes and sets is more directly derived from the German rather than the French film tradition.

These examples of the early French avantgarde pointed in every direction except that taken by the commercial film. While some concentrated on telling a story in visual images--removing the film still further from techniques of the stage or novel --others dispensed with the story entirely and created compositions of pure form and movement. The French avantgarde tradition can still be seen in such contemporary French films as The Well Digger's Daughter.

I

PARA-ABSTRACT (1936). Oskar Fischinger. (Fragment only.) Music by Ralph Rainger. The popularity of Mr. Fischinger's work on the first two showings indicated that the Berkeley audience would like to see more of his work. Mr. Fischinger was kind enough to let us have two films we had not contracted for, and we will show another of his short films on Tuesday, April 29.

II

JAMMIN' THE BLUES (American 1944) Directed by Gjon Mili. Photography by Robert Burks. With Jo Jones, Illinois Jacquet, Sidney Catlett, Lester Young, Red Callender, Harry Edison and Marie Bryant. (Loaned through the courtesy of Al Schmitken of Warner Brothers.) A short, directed for Warner Brothers by the famous still photographer Gjon Mili, who is best remembered for his stroboscopic action photographs appearing frequently in Life Magazine. The presentation, as short subjects, of "name" bands is one of the more unhappy manifestations of the commercial film. Here, however, -- in what amounts to an experimental opus -- the background

gingerbread and the stilted conception is replaced with a fresh approach and with clean, finely lighted photography against sheer black or white ground. The cutting, too, from one large, unflattering close-up to another, is rather remarkable.

III

BALLET MECHANIQUE (1924) Produced and directed by Fernand Leger. Photography by Dudley Murphy. Acquired through the courtesy of Mr. Leger (from The Museum of Modern Art Film Library) "The War had thrust me, as a soldier, into the heart of a mechanical atmosphere. Here I discovered the beauty of the fragment. I sensed a new reality in the detail of a machine, in the common object. I tried to find the plastic value of these fragments of our modern life. I rediscovered them on the screen in the close-ups of objects which impressed and influenced me. However I felt that one could make their impression much stronger. In 1923 I decided to 'frame' the beauty of this undiscovered world in the film. In this medium I worked as I had done before in painting. To create the rhythm of common objects in space and time, to present them in their plastic beauty, this seemed to me worthwhile. This was the origin of my Ballet Mechanique." (Quoted by Mr. Leger in Hans Richter's History of The Avantgarde)

IV

ENTR' ACTE (1924) Directed by Rene Clair from a scenario by Francis Picabia. With Man Ray, Marcel Duchamp, Erik Satie, Jean Borlin. Commissioned by the Ballet Suedois de rolf Mare. (From The Museum of Modern Art Film Library) Rene Clair ranks with Griffith, Chaplin and Eisenstein, as one of the few men of authentic genius produced by the cinema. He began as a member of the Avantgarde movement and this, his second Avantgarde film, is pure cinema. In it, the mockery of the Dadaists is fused with Clair's keen wit and unerring filmic instinct to create a droll mood that could exist nowhere but on a strip of moving celluloid.

V

MEMILMONTANT (1925) Produced and directed by Dmitri Kirsanov. Photography by Leonce Crousan and Dmitri Kirsanov. Acquired through the courtesy of Dmitri Kirsanov. (From The Museum of Modern Art Film Library) Made at a minimum of expense and with poor equipment by a young Russian émigré who had previously been a violinist in a movie theatre in Paris, this is unquestionably one of the most remarkable of amateur films. Kirsanov's direction generally, his use of poetic imagery, his free cutting and, above all, the performance of Nadia Sibirskaya in the main role, entitle the picture to all and more of the praise it has elicited from European critics. (Iris Barry)

Musical accompnaiment for this program selected by Paul Velguth.

UNIVERSITY EXTENSION--UNIVERSITY OF CALIFORNIA

ART IN CINEMA

Tuesday, April 22, 1947

EMAK BAKIA	MAN RAY
L'ETOILE DE MER	MAN RAY
COQUILLE ET CLERGYMAN	GERMAINE DULAC
MESSES OF THE AFTERNOON	MAYA DEREN
STUDY IN CHOREOGRAPHY FOR THE CAMERA	MAYA DEREN

PROGRAM NOTES

Richard Foster
Frank Stauffacher

Tonight's program relates two separate periods of the so-called artistic film. The first three films on tonight's program had their origin in Paris in the 1920's; the last two, by the young American Maya Deren, were made in this country in the 1940's. The two periods produced films with a common denominator: the use of non-literary symbols and an abstract treatment of human values.

Our inclination to expect every film to tell a story stems from our deep-rooted Hollywood heritage. Actually, a film need not tell a story any more than, for example, does music. If we cannot discern a logical sequence of literary ideas, we should not blame the film. Perhaps none was intended. The fact remains that thousands of movies containing more or less logical ideas have passed beneath the bridge, yet these simple experiments still remain fresh and stimulating. Although there is much in them that might seem trite to our modern eyes there is also much in them that seems new -- which is another way of defining "Avantgarde".

I

EMAK BAKIA (French 1926) Produced, directed, and photographed by Man Ray (Loaned through the courtesy of Man Ray). "A series of fragments, a cinempoem with a certain optical sequence makes up a whole that still remains a fragment. Just as one can much better appreciate the abstract beauty in a fragment of a classic work than in its entirety, so this film tries to indicate the essentials in contemporary cinematography. It is not an 'abstract' film or a story-teller; its reasons for being are its inventions of light-forms and movements, while the more objective parts interrupt the monotony of abstract inventions or serve as punctuation. Anyone who can sit through an hour's projection of a film in which sixty per cent of the action passes in and out of doorways and in inaudible conversations, is asked to give twenty minutes of attention to a more or less logical sequence of ideas without any pretention of revolutionizing the film industry. To those who could still question 'the reason for this extravagance' one can simply reply by translating the title Emak Bakia, an old Basque expression which means 'don't bother me'." (Man Ray, in Close-Up, August 1927)

II

L'ETOILE DE MER (Star of the Sea) (French 1928) Produced, directed and photographed by Man Ray from a poem of the same name by Robert Desnos. With André de la Rivière. (Loaned through the courtesy of Man Ray). Here the peculiar beauty of a modern poem is translated into visual rhymes and visual rhythms by the use of experimental photographic techniques. The fluid, atmospheric quality is a result of shooting through a pane of obscuring glass, but when an image presents a compositional interest it is shot normally. The oscillation from hazy transfigurations to sharp, clearly-understood objectivity conveys perfectly the atmosphere of the poem which was its inspiration.

III

COQUILLE ET CLERGYMAN (The Seashell and The Clergyman) (French 1928) Directed by Germaine Dulac from a scenario by Antonin Artaud. Photographed by Paul Guichard (Loaned by The Museum of Modern Art Film Library) By the use of fantasy and symbolism, Madame Dulac takes us into the mind of a clergyman whose religious vows deny his normal impulses. His conscious and subconscious thoughts move across the screen with the grace of choreography. Authority, dressed first in a bemedaled uniform and then as a parson, appears and reappears to frustrate the clergyman's desires and to lawfully enjoy for himself that which the clergyman cannot have. Here, conscious symbolism is chosen to evoke definite reactions, to lead the spectator through the clergyman's frustration, resentment, and escape into a dream-fantasy where Authority presides over his marriage to the woman, only to find in the pieces of the shattered crystal, the menacing face of Authority, once again.

IV

MESHES OF THE AFTERNOON (American 1943) A film concerned with the inner realities of an individual and the way in which the subconscious will develop an apparently casual occurrence into a critical emotional experience. (Maya Deren)

V

A STUDY IN CHOREOGRAPHY FOR CAMERA (American 1945) By Maya Deren and Tally Beatty. Together, the dancer and space perform a dance which cannot exist but on film.

UNIVERSITY EXTENSION--UNIVERSITY OF CALIFORNIA

ART IN CINEMA

Tuesday, April 29, 1947

STUDY NUMBER 6 OSKAR FISCHINGER
GLEN FALLS SEQUENCE DOUGLASS CROCKWELL
UN CHIEN ANDALOU LUIS BUNUEL and
SALVADORE DALI
FAHRMANN MARIA Directed by FRANK WYSBAR

PROGRAM NOTES

Richard Foster
Frank Stauffacher

This last program of the series contrasts two surrealist films with a romantic German film using realistic, natural sets. The curious film of Mr. Crockwell (whose covers for the Saturday Evening Post in the Rockwell Kent tradition are an interesting contrast to his films) points no moral, but is rather playful and humorous in its use of abstract organic forms. Un Chien Andalou provides a perfect foil for Glen Falls Sequence. Another study by Oskar Fischinger has been added by popular request.

Frank Wysbar, in his naturalistic sets, had, by 1936, completely abandoned the expressionism of the Golem and Caligari. To many, this trend is indicative of the degeneration of the cinema as a visual art form.

I

STUDY NUMBER 6 (Circa, 1933) by Oskar Fischinger. Music--an early jazz record. Again by popular request we are showing another of Mr. Fischinger's films. This one --an early effort--has an unsophisticated, direct quality; the little figures dance merrily on the screen.

II

GLEN FALLS SEQUENCE (1938-46) By Douglass Crockwell. Mr. Crockwell writes: "About eight years ago I set up an animation easel with the camera mounted overhead and the work area arranged much as is a draughtsman's desk, except that the working area consisted of several movable layers of glass slightly separated. The basic idea was to paint continuing pictures on these various layers with plastic paint, adding at times and removing at times, and to a certain extent these early attempts were successful. This basic process was changed from time to time with varying results and I have still made no attempt to stabilize the method. A possible consequence of this has been the fragmentary character of the work produced." (Acquired through the courtesy of Mr. Crockwell)

III

UN CHIEN ANDALOU (An Andalusian Dog) (French 1929) Written, produced and directed by Luis Bunuel and Salvadore Dali, with Pierre Batcheff as the cyclist. (From the Museum of Modern Art Film Library) In 1928, Luis Bunuel, a young poet of André Breton's original surrealist group, and the painter, Dali, collaborated on a film that they would "plunge right into the heart of witty, elegant, and intellectualized Paris with all the weight of an Iberian Dagger". The motivation of surrealism has its being in a violent reaction against the so-called Avantgarde which they felt was pseudo-intellectual and had removed from art the necessary qualities of humanity, comedy, tragedy, etc. As a method of creation, the surrealists rejected any approach of rationality, and drew their inspiration from oneiritic sources.

Regarding Chien Andalou, Luis Bunuel writes: "Here for the first time, the cinema director takes his place on a purely poetical-moral plane. (Take moral in the sense of what governs dreams or oneiritic compulsions) In the working out of the plot every idea of a rational, aesthetic kind, or any preoccupation with technical matters was rejected as irrelevant. The result is a film deliberately anti-plastic, anti-artistic, considered by traditional canons. The plot is the result of a conscious psychic automatism, and, to that extent, it does not attempt to recount a dream, although it profits by a mechanism analogous to that of dreams..... Its aim is to provoke in the spectator instinctive reactions of attraction and repulsion. (Experience has demonstrated that this objective was fully attained.) Its psychic motivation and the systematic use of the poetic image as an arm to overthrow accepted notions corresponds to the characteristics of all authentically surrealist work. This film has no intention of attracting or pleasing the spectator; indeed, on the contrary, it attacks him, to that degree that he belongs to a society with which surrealism is at war.... The title of the film is not arbitrary.... It possesses a close subconscious relation with the theme. Among hundreds of others this title was chosen because it was the most adequate. In...constructing the continuity of the film...it should be noted that when an image or idea, appeared, the collaborators discarded it immediately if it was derived from their remembrance, or from their cultural pattern or if, simply, it had a conscious association with earlier ideas. They accepted only those representations as valid which, though they moved them profoundly, had no possible explanation. The motivation of the image was meant to be purely irrational. Nothing in the film, symbolizes anything. The only method of investigation of the symbols would be, perhaps, psychoanalysis." (From Luis Bunuel's Notes on the Realization of Un Chien Andalou written for The San Francisco Museum of Art, and to appear in its entirety in the Art In Cinema publication. Translated from the Spanish by Dr. Grace L. McCann Morley)

The musical accompaniment for this showing of Chien Andalou has been suggested by George Antheil.

IV

FAHRMANN MARIA (1936) (Made in Germany) Directed by Frank Wysbar with Sybille Schmitz. A legend of love and death curiously reminiscent of Fritz Lang's Der Müde Tod (1921), though natural exteriors here replace the grandiose sets of the earlier fable. The dialog is in German with no English titles.

with a character and aesthetic grammar of its own. The most powerful expression in these terms was found to be made in films of an experimental nature, the "ground breakers," the "avant garde."

This investigation has involved a re-examination of classic examples of "avant garde" film making and has helped establish a new momentum for the creation in this county of experimental motion pictures that have little relation to the activities of the commercial motion picture makers.

Since 1946 the Museum has presented a selection of these films each season. The series to be presented in Wheeler Auditorium is a selection drawn from titles shown at the Museum during the past two years and constitutes some of the most dynamic and significant film expression of the present and the recent past.

The assistance of the Museum of Modern Art Film Library, New York City, must be gratefully acknowledged. Countless small film libraries, individual artists, and students of the motion picture also have been of immeasurable aid in this undertaking.

TICKETS ON SALE at University Extension centers, San Francisco, Oakland and Berkeley; Stephens Union on the Berkeley campus; and at the box office prior to the performances.

PARKING—Persons attending the Wheeler Attractions performances who have obtained tickets of admission prior to the night of the presentation may use the tickets as passes at the west gate of the University and may park their automobiles adjacent to the auditorium. Parking space is limited.

LIFELONG LEARNING

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Please reserve tickets at 70 cents each for

CALIFORNIA, *Land of Contrasts*

Tuesday, May 9

Please reserve series tickets at \$2.40 each for

ART IN CINEMA

May 2, May 23, June 8, June 20

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Land of Contrasts

Oscar Perrine

Mr. Perrine explores the State from rugged peaks of the Sierra to the pleasant beach resorts of southern California, from the well-watered redwood forests of the northern coast to the desert lands of the southeast. His color motion picture camera touches on the wonders of the Imperial Valley, the improbable climate of Palm Springs, the historic and interesting Mother Lode area, the hydro-electric installations in California's mountains, the wildlife refuge at Klamath, the agricultural land of plenty in the great interior river basins, the oil of the south coast counties—all the unique activities and resources that make California one of the most interesting commonwealths in the nation.

Mr. Perrine is an expert and observant traveler whose camera technique long has delighted Wheeler Auditorium audiences. His thoughtful commentary on his film provides a new vantage point from which to view our home State.

TUESDAY, MAY 9, 8 P.M.

Admission: 70 cents (including federal tax)

A series of experimental films arranged and annotated by Frank Stauffacher.

MAY 2

RACCONTO DA UN AFFRESCO IL CANTO DELLA CREATORE GUERRERI

Three films by LUCIANO EMMER and ENRICO GRAS, constituting a remarkable contemporary development in Italian film making.

OBJECT LESSON

By CHRISTOPHER YOUNG

A surrealist film based on common objects.

JAMMIN' THE BLUES

By GJON MILI

An unusual document of a jam session made by this famous photographer for Warner Brothers.

SONG OF CEYLON

By BASIL WRIGHT

The most famous and lyrical of British documentaries.

MAY 23

SYMPHONIE DIAGONALE

By VIKING EGGELING

The first and best abstract film.

THE ABSTRACT FILMS OF NORMAN McLAREN

These short films, hand-drawn on the film, were made for the National Film Board of Canada.

FARREBIQUE, OU LESQUATRES SAISONS

By GEORGES ROUQUIER

This French masterpiece of the soil won, in 1947, the Grand Prix du Cinéma Français and the Grand Prix de la Critique Internationale.

Series tickets, \$2.40 (including tax), will go on sale April 14 at all University Extension offices and at Stephens Union on the Berkeley campus.

JUNE 8

NOSFERATU (DRACULA)

By F. W. MURNAU

An early, pirated adaptation of the Dracula story made in Germany.

THE ABSTRACT FILMS OF LEN LYE

Drawn-on-film fantasies made for the British Home Office.

EIGHTEEN FORTY EIGHT

Produced by the Cooperative du Cinéma Français. A revolutionary use of graphic art with film.

ODD FELLOWS HALL

By DENVER SUTTON and
LEONARD TREGILLUS

Recent experimental return to the slapstick techniques of early comedies.

THE FALL OF THE HOUSE OF USHER

By DR. WATSON and MELVILLE WEBBER

Among the first American avant-garde films.

JUNE 20

THE ROSE AND THE MIGNONETTE

Visualization of a poem by Louis Aragon on the French Resistance with music by Jacques Ibert and spoken in English by Dr. Stephen Spender.

FLAT HATTING

By PHIL EASTMAN and JOHN HUBLEY

An amazing short, made originally for Naval training, that sharply and wittily highlights the psychological factors that create bad flying.

THE BLUE ANGEL

Directed by JOSEPH VON STERNBERG; with Emil Jannings and Marlene Dietrich.

One of the most famous and completely realized films from Germany, not only because it was Dietrich's star vehicle, but because it was also a full use of the film medium.

A R T I N C I N E M A

A series of experimental films arranged in cooperation with the San Francisco Museum of Art; annotated by Frank Stauffacher.

First Program, May 2, 1950

By now the "experimental" film may be considered to have achieved a place for itself within the recognized branches of the film world. Where, three years ago it held no position whatsoever - or conjured up a vision of a particular and brief period in film history during the twenties that was known as the "avant-garde", today it is accorded a definite nod of recognition, even by the commercial film-makers. This coming into being of a new category of film expression is a post-war phenomena, and it comes at a time when films in general, particularly the American commercial movies, have just about reached the end of the rope insofar as overworking old themes and hackneyed techniques is concerned. Thus we find there a truly desperate effort to employ new themes, new techniques, and even new slogans with which to recapture the waning box-office. It is significant to know that at all of last year's film festivals in Europe, (at Cannes, at Brussels, at Venice and at Edinburgh), the general and heartfelt plaudits of the critics went to the most obscurely produced experimental films, while they yawned at the best that was offered by the commercial film-makers of America - those creators who, at one time, were the most inventive and dynamic in the world.

It is no wonder - the critic's reaction. It is along the growing edge of an art that one finds expressed the most meaningful vitality, the sharpest and boldest uses of the medium. That which becomes formula, which is assuredly a success, is at once no longer brash and young enough to attempt the hacking of new trails and the breaking of new ground. To the bold experiments do we owe our development of film expression from what appeared to be a photograph of a stage play, or the mere illustration of a literary novel, into a far greater medium of communication, with its own character and its own kind of power.

This is not to say that the film gets better as it gets older. It gets wealthier and larger, but by that token it often loses sight of its own particular character. The two early French comedies on this first program are superb examples of pure cinema. These primitives utilize the camera and its mechanical properties. They are true experiments and they are endearing because they are not self-consciously so. Not a moment in them could be expressed so precisely in another medium because what they have to say grows out of the mechanical and technical principles of the tool with which they say it. The contents and the technique fit one another like a glove.

The series of films here presented were selected with that fact in mind. These films do not present new experiments exclusively so much as they present a number of the most interesting film explorations drawn from the historical development of film. The programs are not arranged in any chronological order, but are placed together in an effort to provide a well-balanced series of programs.

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SURF AND SEAWEEED By Ralph Steiner. New York, 1931. (Museum of Modern Art Film Library) Piano accompaniment by Marc Blitzstein. Ralph Steiner, the New York photographer, made this second of his film experiments (the first was H2O) as a further expression of his theory that abstract beauty could be found in the simplest and most ordinary subject without resorting to devices or stunts, distortions or multiple exposures.

SLIPPERY JIM By Ferdinand Zecca for Pathe Freres. France, c1906. (Museum of Modern Art Film Library) Zecca entered film production, and continued for many years, as Charles Pathe's collaborator, making hundreds of films and sometimes acting in them. Less imaginative, and in some ways less creative than Melies, he was also more various, violent and popular. Unless it be for his realistic melodramas, it is as a maker of trick films that Zecca may be most prized. He was not the only man to make such subjects, but he showed a particular facility for them, proving himself a master of the comic impossible, the unlikely and - from a strictly decorous or law-abiding point of view - the undesirable. In subjects like **SLIPPERY JIM**, Zecca combined impish humor with a gift for making the camera persistently defeat or pervert the laws of space, time, gravity and ordered reason. (From notes by Miss Iris Barry)

A R T I N C I N E M A

A program of experimental films arranged in cooperation with the
San Francisco Museum of Art.

Second program, May 23, 1950

OBJECT LESSON. By Christopher Young. New York, 1937-39. (Courtesy of Mr. Young) This film had considerable circulation in newsreel theatres and "art" film theatres before the war. It was independently produced. Mr. Young writes this interpretation of it: "OBJECT LESSON is a history of the development and conflict of the forces of life told symbolically and with familiar objects. The forces are here considered to be: Nature, Idealism, Art, War, Decay." Literal interpretation of a film such as this is secondary to its visual character and, in this case, its aural character. Regardless what the symbols are intended to mean, the objects and the extremely effective use of sound are sufficiently dynamic in their own right.

SYMPHONIE DIAGONALE. By Viking Eggeling. German, 1921. (From the Museum of Modern Art Film Library) This is actually the first attempt at creating a purely abstract or "absolute" film. The abstract film is a primary example of unity of filmic purpose. "Briefly, it seeks to produce simple psychological reactions in the mind through the eye by the variation in rapidity of groups of abstract forms in movement." (Paul Rotha, in "The Film Till Now"). But even beyond that basic definition the abstract film is an extension into movement of all the forms discovered by modern painting. Admittedly, the art of the film is not the art of painting, but it can very legitimately accept the forms discovered and utilized in modern art. Eggeling achieved this film which, although almost thirty years old, has seldom been equaled in solving the problem of the two-dimensional screen abstractly and in movement.

THE ABSTRACT FILMS OF NORMAN McLAREN. (From the National Film Board of Canada, and the Instructional Materials Center, University of Washington) McLaren is a young artist who, under the sponsorship of the National Film Board of Canada, Ottawa, has developed the technique of painting directly on the emulsion of the 35mm. film surface with transparent dyes. Although this has been done before, notably by the British artist Len Lye, under whom McLaren studied, these examples of this extremely difficult technique carry it probably further than it has ever gone, even to the point of creating a synthetic sound track by drawing directly upon the film where the sound track should be, as in the film LOOPS.

McLaren, however, has not confined himself to this particular technique exclusively. The National Film Board of Canada, under the inspiration and direction of John Grierson, has issued a long list of very noteworthy little films with a freshness, vitality and liberally experimental approach that is enviable, and which puts any similar body in this country to shame. McLaren has had a large hand in the creation of the animated products of the National Film Board, notably the series known as "Chants Populaires", of which "Poulette Grise", tonight, closely resembles.

HEN HOP is one of a series produced during the war, to run in theatres, as short remainders and plugs for the War Effort. Len Lye did a similar type in Britian. They were immensely alive and popular.

Painting directly on the film surface eliminates the camera. It is a particularly obscure and "pure" theory of film art. The only mechanism needed is the projector, the constant speed of which brings the painted patterns to life, giving them a definite rhythm. It is the most personal and the most subjective of film techniques. The film-maker's every tremble and stroke is magnified on the screen thousands of times and thus its predominant character is loose, rough and free. Painting directly on the sound track carries this utilization of the mechanics of the projector even further. Since a sound track consists of the photograph of the sound graph itself - a pattern - it is possible to create artificially, sound on film by arbitrarily drawing a pattern where the sound track should be. This pattern, moving past the photo-electric eye of the projector amplifier, creates a species of artificial sound. In this group of films, LOOPS is the only one of this type.

(Ten-minute intermission)

(There will also be a very short break during
Farribique)

FARREBIQUE, OU LES QUATRES SAISONS produced by L'Ecran Francais and Les Films Etienne Ballier; scenario and direction by George Rouquier; camera by Andre A. Danton. Scientific photography by Daniel Sarrade. Music by Henri Sauguet. (1946) (80 min.). (From Brandon Films, Inc.)

This beautiful and sombre pastorate is perhaps, outside of Dovzhenko's EARTH, the final rendition, in film, of the Soil and of the people who live close to it. One cannot imagine a more complete and poetic moulding of the theme - at least in using documentary material only, and impinging upon it no contrived drama or story. While one remembers the great film HARVEST as having much of this Corot-like poetry, the earth was felt more through Gallic metaphor than straight employment of things as they are. FARREBIQUE is a documentary film, but it transcends the ordinary application of documentary to the point where it can hardly be called such.

James Agee, writing in the "Nation" last year, said: "Rouquier's idea is simply to make a record of the work and living of a single farm family, of the farm, and of the countryside. I cannot imagine a better subject, or one that is as a rule more degenerately perceived and presented...He realizes that, scrupulously handled, the camera can do what nothing else in the world can do: can record unaltered reality; can be made also to perceive, record and communicate in full unaltered power, the peculiar kind of poetic vitality which blaze in every real thing, and which are in a great degree, inevitably and properly lost to every other kind of artist except the camera artist. He is utterly faithful to this realization; and it is clear in nearly every shot that he is infinitely more than a mere documentor, that his poetic intelligence is profound, pure and vigorous. There is not an invented person or thing in the picture, and reenactments, and invented incidents are perfect examples of the discipline of imagination necessary under these difficult circumstances. Remarkable is his ability with all the small casual scraps of existence which are neither plot nor incident nor even descriptive, nor revealing of mood or character, but are merely themselves, and of the essence of being. He never imposes rhetoric or poetry upon these scraps, and they are never left half dead and helpless, as mere shots for shot's sake; they are incredibly hard stuff to organize, but he has so ordered them that they are fully and euphoniously articulate in their own perfect language. He knows as well as any artist I can think of the power and beauty there can be in absolute plainness....."

William Whitebait writes, "With the exception of RIEN QUE LESHEURES, Cavalcanti's impressionistic reporting of a Paris day, FARREBIQUE is the first considerable documentary yet made in France. Why should there have existed, until now, this gap in the most intelligent and realistic of all cinemas? The answer is to be found in the very realism that has always distinguished the French films; the lessons of documentary - think of Renoir, Vigo, Carne, etc. - had been learnt without the method. Nevertheless, the omission remains strange. FARREBIQUE may be regarded either as further delving into the regional life reflected by such films as GOUPI, MAINS ROUGES and L'ATALANTE, or a closing gap between science and poetry, in which, for some reason, French films had lagged. They had preferred a poetry of the comic and fantastic.

Prosaically, though with such beautiful definition, this Georgic begins. But it takes us deeper, in a couple of directions, than we expect. First, the people themselves are no mere puppets, and during the course of four seasons we get to know them as intimately as characters of fiction, though in different ways. The children grow up a little; another baby is born; electric light is laid on; a young man strains his back at harvesting, and begins to make love; the old grandfather, who in the field has twitched flies off the bullock's eyes with a hazel branch, is himself dying, with a fly crawling over his temples, and, an old friend bendsover to ask "How goes it then?" The complaint against documentaries that they miss the spark of living cannot be made here."

- Frank Stauffacher

Next program of Art in Cinema, June 8: NOSFERATU (DRACULA) by F.W. Murnau; THE ABSTRACT FILMS OF LEN LYE; EIGHTEEN FORTY-EIGHT; ODD FELLOWS HALL by Tregillus and Denver Sutton, and THE FALL OF THE HOUSE OF USHER by Dr. J.S. Watson and Melville Webber.

A R T I N C I N E M A

A program of experimental films arranged in cooperation
with the San Francisco Museum of Art.

Third Program, June 8, 1950

COLOUR BOX and DOING THE LAMBETH WALK. By Len Lye; for the British Home Office. (Museum of Modern Art Film Library). Lye was mentioned in our program notes for May 23, as being the teacher of the Canadian Film Board's Norman McLaren, and the first to paint directly on the film with dyes. Edgar Anstey, in Roger Manvell's "Experiment in The Film" says: "It is typical of Lye that he should have decided to make films without a camera. He set to work with paper and paint brush to develop a mathematical basis and a manual technique for the hand painting of abstract images directly on to the film strip. Generally the pictorial images were determined by some familiar piece of popular music, and images would be painted in synchronization with the notes and phrases in such a way that when the film was projected the screen would dance in a lively coloured counterpoint with the music. Perhaps the best known of these films was RAINBOW DANCE which has now been shown to delighted audiences all over the world." It is unfortunate that we have, at the last minute, been unable to get this film, and several others, originally scheduled for this evening's show.

EIGHTEEN FORTY EIGHT. Produced by La Cooperative Generale du Cinema Francais. (A.F.Films, Inc.) The ingenious technique of presenting the subject matter of a film through the use of graphic art seems to be a comparatively new experimental development. There has been, first of all, the superb films of Luciano Emmer on Giotto and Bosch; there has been the film on VanGogh, the film on Rubens, and now an avalanche of similar attempts. This very successful one tells the story of the volcanic uprising in Paris, 1848, through the medium of prints and engravings of the period, particularly those of Daumier, Garvanni, and Decamps.

It may be argued that such use of static material is essentially non-cinematic and is at best the dramatization of a medium -graphic art- that should be experienced as it was originally intended, not transposed through the eye of another medium. But the subject matter of a moving picture camera does not necessarily have to be moving in order to be "cinematic". In the technique of film there is also the movement of the camera, and the movement, psychologically created, by cutting and montage. A static subject can be given a special kind of life infused with a dramatic power of its own.

FALL OF THE HOUSE OF USHER. By Dr. J. Sibley Watson and Melville Webber. 1928. (Courtesy of Mr. William Palmer) There was practically no individual experiment in film in this country during the twenties - a period that, in France, and elsewhere in Europe, produced a really vital "avant-garde". Perhaps the dearth of it here had something to do with the fact that during these years the American commercial film was in itself experimental, and undergoing rapid development as an art form, besides being an almost completely satisfying utilization of the silent film technique. Yet here and there a stab was made in the direction of avant-garde, perhaps stimulated by European examples, as this present film testifies. It was made in a barn in Rochester, N.Y., by the scenic designer Melville Webber, and photographed by Dr. Watson who has since been responsible for numerous optical experiments for Eastman Kodak Co. The film, when it appeared, was a tremendously new and fresh, if arty, achievement. It was given wide circulation and serious, enthusiastic critical acclaim. Today, like such a film as NOSFERATU, it is important only as a step in development, and the amateurish acting, the ineffective stylized make-up and gestures detract from the attempt to render the mood of Poe's tale through the use of optical distortion, prisms, multiple exposures and dissolves.

BEGONE DULL CARE. By Norman McLaren. 1948. (From the Canadian National Film Board) As a substitute for the Len Lye films that we have been unable to present, this latest of his student's work is added. It is, perhaps, his best film.

(Ten Minute Intermission)

ODD FELLOWS HALL. By Denver Sutton and Leonard Tregillus. 1949.(A.F.Films, Inc.) This film represents an attempt to recreate the humor of the silent films, although in a more modern idiom. The basic premise followed is: visual gags are much more laugh-provoking than aural gags. To this end, the humor in ODD FELLOWS HALL is based completely on plausible situations, displaced props, and improbable time continuity, with no help coming from titles or sound-track dialogue. Techniques in direction and continuity as developed by Melies, Sennett, Lloyd, and particularly Rene Clair, were used. The murderers depicted become stylized, as in the ballet, but for comedy's sake they continually waver on the brink of, or become completely submerged in, the realm of the ridiculous.(Note by Leonard Tregillus)

NOSFERATU. Directed by F.W.Murnau; adapted, without publisher's consent, from the novel by Bram Stoker, "Dracula"; photographed by Fritz Wagner. 1922.(Museum of Modern Art Film Library).

Progenitor of all vampire and "horror" movies, this museum-piece follows in the German tradition of THE CABINET OF DR.CALIGARI, produced two years earlier - although NOSFERATU, through its melodramatic antics, does not seem to stand the test of time quite so well as its predecessor.

"It was as if a chilly draft from doomsday passed through the scenes of NOSFERATU" says Siegfried Kracauer in his psychological history of the German film, From Caligari to Hitler. Dr. Kracauer points out that the period of German film production, beginning about the time of CALIGARI, and extending vaguely on into the beginnings of National Socialism in Germany, abounded in the depiction of tyrants, tyrants identified, as in this case, with pestilence or evil of one sort or another. His contention that the films of a nation reflect its collective mentality and reveal its true psychological disposition, here seems borne out, since this obsession with evil tyrant figures during the early twenties found reality in a flesh-and-blood tyrant during the thirties.

On the artistic level, NOSFERATU contributed, or exploited, a number of cinematic devices in the name of rendering horrors, such as using negative film in certain spots to convey the sense of weirdness and employing stop-motion photography in which objects move about in a jerky manner of their own volition. In addition it hardly needs pointing out that the film abounds in picture sense -composition, lighting, arrangement of light and black masses, etc. NOSFERATU enjoyed particular fame for initiating the fashion of screen vampires. It was, however, lost or confined for many years, and this print, recently acquired by the Museum of Modern Art Film Library, is apparently the only one in existence.

One most amazing thing about the film is that it was directed by F.W.Murnau, who is here not in the least recognizable as the director who, two years later was to create the sensitive and poignant masterpiece with Emil Jannings, THE LAST LAUGH, and later in Hollywood, the famous SUNRISE.

Frank Stauffacher

June 20: Josef von Sternberg's THE BLUE ANGEL, with Marlene Dietrich and Emil Jannings; THE ROSE AND THE MIGNONETTE by Louis Aragon, and FLAT-HATTING by John Hubley and Phil Eastman.

ART IN CINEMA

A series of famous experimental films of great interest arranged by the San Francisco Museum of Art.

Fourth Program, May 22, 1951

As often happens, films scheduled months in advance sometimes just don't show up on their playdate - through any number of *vicissitudes*. Thus Mr. Richter's two films originally announced - *FILMSTUDIE* and *VORMITTAGSPUK* will be absent from the program through no fault of ours. In their stead, and as a kind of interesting exploration of experimental dance film techniques which follow well the two native dance documents, *THE BILO* and *DANCE CONTEST IN ESIRA*, we have placed Miss Arledge's *INTROSPECTION* and Mr. Broughton's *FOUR IN THE AFTERNOON*.

* * * *

THE BILO: (c 1936). Produced by Nordisk Film Co.; directed by Paul Fejos, photographed by R. Frederiksen. A brilliant photographic study of the funeral of a tribal chief in Madagascar, with emphasis on the tabus, fetishes and sacrificial blood rites of the ceremony, photographed on the Nordisk Madagascar expedition.

DANCE CONTEST IN ESIRA (c1936). Produced by Nordisk Film Co.; directed by Paul Fejos, photographed by R. Frederiksen. A record of a dance contest held between tribes in southern Madagascar, with an explanation of the meaning of the dances. This film, and its companion piece *THE BILO* are among the most mature of anthropological film studies.

INTROSPECTION by Sara Kathryn Arledge (1945). This film is a series of loosely related technical and aesthetic experiments with the belief that effective planning of a dance film has little in common with stage dance choreography, and that effective body movements of the dancer in a film are not necessarily those most effective on the stage. In these experiments, simple body movements were combined with some of the effects of which the camera is capable, to investigate the dance possibilities of the film.

FOUR IN THE AFTERNOON. A film suite, directed and photographed by James Broughton based on poems in his book, "Musical Chairs" (Centaur Press, 1950). Produced by Farallone Films, with the kind cooperation of the Halprin-Lathrop Dance Studio and the San Francisco Park Commission. Musical score by William O. Smith. The voices that speak the poems on the soundtrack are those of Mr. Broughton and Madeleine Gleason, herself a distinguished local poet. Similarly to a musical suite, this film is divided into four movements, each of which is a separate variation on the theme of the quest for love. The episodes, engaging different protagonists, are divided as follows: 1) *GAME LITTLE GLADYS* (Charmian St. John), 2) *THE GARDNER'S SON* (Don Penney), 3) *PRINCESS PRINTEMPS* (Ann Halprin), 4) *THE AGING BALLETOMANE* (Welland Lathrop). The method of this film may be called choreographic, in the broadest sense, not merely that of photographing patterns of dance. For the images have been visualized for the camera, and the rhythms by the film editing, whereby time and space may be extended or tracted. The primary intention was to create a fresh form of cinematic poetry that blends movement, music, and spoken verse in an expressive counterpoint.

SAUSALITO by Frank Stauffacher. Made in 1949 as a personal and rather acrid comment on this particular locale, this experiment in visual poetry attempts to combine objects, sounds, pieces of auditory and sensory experiences, fragments of fancy, into a unified statement of reaction. It is also an experiment in sustaining a line of suspense without a story narrative. Above all, it is not a document of a locality.

THE KISS directed by Jacques Feyder; 1929, with Greta Garbo, Conrad Nagel and Lew Ayres. The sensitive Belgian director, Feyder, had been imported to Hollywood from France soon after his remarkable success in filming Zola's *THERESE RAQUIN*. His first (and his last) assignment in Hollywood was this film with Garbo. In theme and treatment it was characteristic of the vehicles she had been given. A partial list of her previous titles is indicative: *FLESH AND THE DEVIL*, *THE TEMPTRESS*, *LOVE*, *THE DIVINE WOMAN*, *THE MYSTERIOUS LADY*, *WILD ORCHIDS*, *A WOMAN OF AFFAIRS*. To this theme Feyder brought a brilliant picture-sense and a more subtle handling of Garbo's fine talents. The film may be considered - technically, if not thematically - to be representative of the kind of perfection in story-telling achieved by the silent film just before the advent of sound. The constant, almost unnoticable shifting of camera position, the extremely smooth and adroit editing, the perpetual effort to convey the essence of a particular situation from exactly the right point of view, the use of objects as symbols and the sparing use of subtitles all were exploited to a high degree here, a polished development of the language of the silent film.

F. S.

(OVER)

Tonight brings to a close the four nights of Art in Cinema presented by the San Francisco Museum of Art in collaboration with the University of California Extension. It brings to a close a total of fifty-two programs presented both here and at the San Francisco Museum of Art during the past five years. During this time we have covered as comprehensively as has ever been done, the field of the experimental motion picture. It is to the advantage, not only of the editors of Art in Cinema, but to the people who make films, and the audiences who are interested in seeing them, to ask for your opinions on the films shown during this series. Below is a list of those films. May we ask that you indicate your preference in the following manner: X for approval, / for those you considered fair or merely adequate, and 0 for those you thought poor.

		(check)	(comments)
April 3, 1951	PACIFIC 231, Mitry	_____	
	FETES GALLANTES, Aurol	_____	
	THE LIFE & DEATH OF A HOLLYWOOD EXTRA, Vorkapich	_____	
	MOTION PAINTING #1, Fischinger	_____	
	SHADOWS IN THE SNOW, Sucksdorff	_____	
	SYMPHONY OF THE CITY, Sucksdorff	_____	
	STRUGGLE FOR SURVIVAL, Sucksdorff	_____	
	RAKETENFLUG ZUM MOND, Unknown	_____	
April 17,	ST. LOUIS BLUES, Murphy	_____	
	EASTER ISLAND, Ferno	_____	
	IMAGES MEDIEVALES, Novik	_____	
	LE SANG DES BETES, Franju	_____	
	THIS DAY, Stark	_____	
	BEGONE DULL CARE, McLaren	_____	
May 8,	THE WORKS OF CALDER, Matter	_____	
	MOTHER'S DAY, Broughton	_____	
	THE GENERAL, Keaton	_____	
May 22,	THE BILO, Fejos	_____	
	DANCE CONTEST IN ESIRA, Fejos	_____	
	INTROSPECTION, Arledge	_____	
	FOUR IN THE AFTERNOON, Broughton	_____	
	SAUSALITO, Stauffacher	_____	
	THE KISS, Feyder	_____	

General remarks:

We would appreciate your leaving this on the table at the door tonight, or mailing it to the San Francisco Museum of Art, War Memorial Building, Civic Center, San Francisco.

Handwritten signature: Paul Gump